



The R. A. M. Club Magazine.

No. 20.

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In Memoriam—Thomas Threlfall.

We have barely realised the supreme loss the R.A.M. has to sustain in the unexpected death of its Chairman, Mr. Thomas Threlfall: nor can we yet estimate at their real value the magnificent services and disinterested thought he gave, for upwards of twenty years, to its well-being and advancement.

The upward progress and future position of the Institution were ever before him: and the prosperity—in all its artistic, financial, and other aspects—which it now enjoys, is in great measure the result of the watchful care he

bestowed on it and the devotion with which he guarded its best interests.

Of all this, it behoves us to speak later and more fully. At the present sad moment, the R.A.M. thinks of the geniality, the evenly-balanced temperament and sweet disposition of its lost friend.

Calm in judgment and counsel, cheerful and amiable in companionship, open-hearted and liberal-handed to all around him, his memory will be gratefully cherished by the old school which owes so much to the personal influence and undivided interest of a good man of rarest qualities.

May the example of his lovable character remain to guide us, and his benevolent smile rest on us still.

A. C. MACKENZIE.

Beauty in Music.

There is no such thing as hideous art; it is a contradiction in terms. As Professor W. M. Conway has pointed out, "The artist is not satisfied merely with attempting to copy what he sees. The study of nature fills his mind with thoughts of beauty; he conceives persons and scenes which he has never beheld, and the impulse arises in him to give visible form to such conceptions. Works produced in this spirit are new creations, and take rank as the highest form of Art. Their excellence is determined by a two-fold test. Is the thought itself fine? has it been duly expressed?"

Although these words were descriptive more particularly of the art of painting and decoration, they may certainly be applied also, *mutatis mutandis*, to music as one of the Fine Arts, and, if so, then the tests to which music has to be subjected are "Is it beautiful, and is it beautifully expressed?" There is rather a tendency at the present day to say that the end justifies the means, that, in other words, if the composer by reason of amazing cleverness and mastery of technique can present his hearers with a striking picture, irrespective of the nobility of his themes or the worthiness of his subject, he has succeeded in giving to the world a work of Art. Such an attitude is however the result of confused thinking; the word "art"—so small and yet so great—should here be lengthened into "artifice," a very different matter, as need hardly be pointed out. As to the end justifying the means, one may be permitted to doubt whether in some cases any end would justify such means! True art must beautify what it touches, but it must not be employed on anything sordid or mean, so as to disguise and trick up that which is essentially

ignoble. There is no room for electro-plate in music. *Aut Caesar, aut nullus.* The real thing, or nothing!

What then is musical beauty? It is an interesting question and one that certainly cannot be determined off-hand. It is useless to refer to individual likes and dislikes, for these vary so greatly as to cause such a test to be absolutely unreliable; still more futile is it, on the other hand, to ignore them, for we estimate beauty—as all else—by standards which are set up by human judgment. A standard of beauty is the ideal of that which we appreciate, "we" meaning those cultured persons who are sufficiently numerous to make their influence felt. No one would, for example, accept the judgment of music hall frequenters; they lack the requisite taste; neither on the other hand would one accept that of the ultra-precious school, the votaries of which are too few to impose their views upon the rest of the world. It is well therefore to recognize that one's own ideals, however sincere, are individual, and are not necessarily correct, or acceptable to other people, and that no man is entitled to lay down the law to his neighbour.

Nevertheless, to deny the existence of some standard of beauty would be to foster anarchy, and therefore we are forced to the conclusion that there must be some fundamental basis which men of education and taste cannot ignore; that there must be some natural facts which all must recognize, even though their divergences seem so irreconcilable as to cause the hasty observer to conclude that standards vary with the age. They do so superficially but not fundamentally.

Though appreciation of it depends upon the individual, musical beauty has an absolute existence. A landscape irradiated by the golden sun is no less a thing of beauty because a man may chance to be blind, and the "St. Matthew" Passion is still a masterpiece of musical devotion even though the ill-informed hearer may conceive it to be a mass of unintelligible complexities. The eye may be darkened or the understanding clouded, but light nevertheless is light, and beauty is beauty.

It is not possible here to do more than touch upon a few of the essentials to a real and lasting work of musical art. Distinction of thematic material is a quality which always makes its appeal to the hearer, but mere melodiousness, mere harmonic cunning, however desirable they may be, avail but little by themselves.

What is of far more importance is the use that is made of the themes, the treatment to which they are subjected, and here it is that the vexed question of form arises. In the kindred arts it is the same; the painter, the sculptor, the architect, the poet, the playwright, and the litterateur, are all governed in their work by the necessities of appropriate form, and the musician not less than they.

The human mind instinctively loves balance and proportion of parts. It would indeed be strange were it not so, for, throughout the infinite diversity of detail which characterises the whole of animate and inanimate nature, may easily be traced the pervading harmony of form. When through some untoward cause this harmoniousness is disturbed we are sensible of feelings very much the reverse of pleasurable. For example, we are so accustomed to see a man with two arms and two legs that the sight of one who has lost a limb excites in us an emotion, not of joy, but of grief. Trees, which in some exposed situation have been so buffeted by the biting north wind as to extend their branches to the south alone, are recognized to be unornamental, and the beholder wants to lop off the redundancy so as to make the one-sidedness less marked. Similarly, if a composition is short in a part where it should be long, or is long where it should be short, our sense of fitness is outraged. Form does not rest upon the practice of the masters, still less upon the text books; it is founded, not upon rule, but upon law, that law which enjoins variety in details within the symmetry of the whole. How far that law is obeyed in practice naturally varies with circumstances, for it would be unreasonable to look for the same form in dramatic music, in the setting of words, or in a Symphonic Poem, as in a Symphony, but in all the same fundamental conditions exist and cannot be ignored—contrast in theme and key together with development of material.

Rhythm is another element of musical beauty, the value of which is being increasingly acknowledged. Indeed some modern critics, whose desire to pose as prophets cannot be baulked by the fact that they are unable to see how music is to advance any further in harmonic, contrapuntal, or orchestral directions, are prone to foretell that the future of music will show a great development on rhythmical lines. However that may be, and no one can be certain about it,—not even the youngest prophet of them all—there is no gainsaying the fact that rhythm is the very life-blood of music.

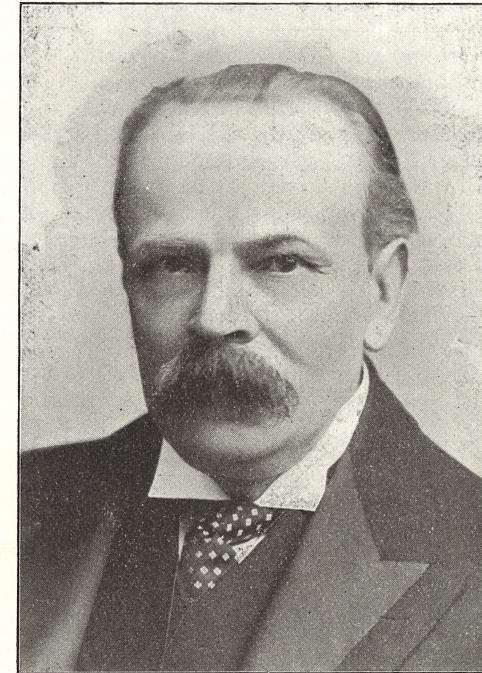
Then there is “colouring” to use a convenient though not pedantically accurate term. In its fullest sense it includes such elements as harmony, modulation, expression, dynamics, and the contrast obtainable by the use of orchestral instruments, upon each of which points a good deal might be said, for which space in this Magazine is not available. In one class of modern composers, the tendency is rather to make orchestration stand for the idea, which is much as if a painter essayed to make a picture while eschewing drawing.

In addition to the above requirements a piece of perfect beauty must also exhibit spontaneity, appropriateness, sincerity, and inevitableness, qualities which depend upon the composer's natural

abilities and the extent to which he has cultivated them. Inevitableness is probably the greatest of these qualities. If we take, for example, the best works of such a composer as Beethoven, what strikes the musician most of all is that nowhere has the composer set down anything because he thought he ought to, but because he felt he had to. That Beethoven's ideas developed and ripened slowly we know from his note-books—he had not the gift of “fatal facility”—but in listening to the completed work which he had perfected with such infinite pains no one can lay his finger upon any passage and say but what it was inevitable, the very thing that had to be expressed.

But then if none but inevitable music were to be produced how sad would be the lot of the poor music publisher!

J. PERCY BAKER.



Our President for 1906-7.

Mr. Oscar Beringer was born at Furtwangen, Baden, on July 14th, 1844, but came to England in 1852. His first public

appearance was at the Crystal Palace when he was twelve years old. After some years of hard work as pianist and teacher he went to Leipzig where from 1864 to 1866 he studied under Moscheles, Richter, Reinecke, and Plaidy, returning to this country for a short time. He then proceeded to Berlin, where, after studying with Tausig, Ehlert, and Weitzmann, he was appointed Professor at Tausig's "Schule des Höheren Clavierspiels," a post which he occupied from 1869 to 1871. Since the latter year he has resided in England. For twenty-five years he carried on an "Academy for the Higher Development of Pianoforte Playing" but gave it up in 1897 in order to devote himself more closely to his work at the Royal Academy of Music, of which Institution he was made a Professor in 1885. He joined the Committee of Management in 1898, and in 1900 was chosen to represent the Academy on the Associated Board. Mr. Beringer, as an examiner for the latter body, has already visited South Africa twice, in 1897 and 1902, and will make a third journey thither in the present year. During the current term he is delivering a series of lectures at the Academy on his fifty years' experience of teaching, which should prove as interesting as valuable.

In addition to his arduous duties in the above capacities, Mr. Beringer for many years appeared as pianist at the Crystal Palace Saturday Concerts, Ella's Musical Union, and the Gewandhaus at Leipzig, and at his own recitals at St. James's Hall, and has found time to pen several compositions, including an Andante and Allegro for pianoforte and orchestra, some songs, and a number of pieces for the pianoforte. His Pianoforte Tutor and his "Daily Technical Studies" are well known, nearly 200,000 copies of the latter having been sold. We are indebted to the courtesy of the *Musical Herald* for the loan of the above portrait.

Club Doings.

THE ANNUAL GENERAL MEETING

was held at the Royal Academy of Music on Monday, October 29th, 1906. The President, Mr. Myles B. Foster, not having yet returned from South Africa, Mr. Stewart Macpherson was voted to the chair.

After the minutes of the Annual General Meeting on October 30th, 1905, and of the Special General Meeting on July 19th, 1907, had been read and confirmed, the Secretary read the Report of the Committee as follows:—

REPORT.

Your Committee has the pleasure to present its 17th Annual Report. In the course of the last year most of the usual meetings have been held. The Social Meeting and Annual General Meeting on 30th

October, 1905, was attended by more Members than usual and your Committee trust that this may be taken as a hopeful sign.

The Ladies' Night arranged for 16th December, 1905, had to be abandoned owing to a combination of unfortunate circumstances beyond the control of your Committee.

The Social Meeting on 20th January, 1906, drew a much larger attendance than has usually been the case. The President, Mr. Myles B. Foster, had kindly promised to read a paper on "Words for Music," and for the best part of an hour he aroused the interest as well as the merriment of his audience. Your Committee desires to express its hearty thanks to Mr. Foster.

The Ladies' Night on 17th March, 1906, secured an attendance of 128. The programme was musical, the performers being Miss Gleeson-White, Mr. Ivor Foster, Mr. Phillip Cathie, Mr. T. H. Morrison, Mr. J. T. Lockyer, Mr. Willy Scott, Mr. A. Borsdorf and Mr. Stanley Hawley.

At the Ladies' Night on 16th June, 1906, the programme again was musical, and included songs from Miss Beatrice Spencer and the Folk Song Quartet, recitations from Mrs. Tobias Matthay, violin solos from Master Joska Szigeti, pianoforte solos from Miss Johanne Stockmarr, and the Octet for strings by Miss Eleanor Rudall which gained the R.A.M. Club Prize on the last occasion. There were 152 present.

The Annual Dinner was held on July 18th, 1906, at the Trocadero Restaurant, on which occasion, Mr. Myles Foster being in the chair, there were 96 present. The programme was composed of songs from Miss Carmen Hill, recitations from Miss Ellen Bowick, a violoncello solo from Mr. Warwick Evans, and humorous songs from the Rev. Dr. Houston Collisson.

It has for some time past been pressed upon the attention of your Committee that the Club Rooms had not proved to be of the use that had been hoped when in 1895 they were first rented, and that they were taken advantage of by a very small number of Members.

Your Committee after giving careful consideration to the question came to the conclusion that the benefit derived from the rooms was out of all proportion to the expense, and by way of ascertaining the opinion of the members issued a circular stating the case and asking for replies to certain queries in order to guide it in its course of action. The replies received were most emphatically in favour of relinquishing the rooms, and accordingly your Committee called a Special General Meeting to decide the matter on July 19th, 1906. The following resolution was carried *nem con.*

"That the Committee be and is hereby authorized to terminate the tenancy of the Club Rooms as early as possible."

Your Committee therefore took the requisite steps to this end and gave notice so as to vacate the rooms on 25th March, 1907. In consequence, however, of the landlord breaking the agreement by letting the rooms and denying Members access thereto the Committee terminated the agreement summarily.

With regard to the future policy of the Club your Committee is strongly of opinion that the social side of its operations should be developed and that the money saved by relinquishing the rooms should be devoted to improving the character of the entertainment provided at the meetings and making it the best that is possible. It is believed that thus the membership will be both increased and strengthened.

Members are desired most earnestly to endeavour to secure new members for the Club. The present number on the books is 206 members and 172 Associates.

In submitting the Balance Sheet your Committee regrets the necessity for again urging promptness in paying subscriptions. Certain members have required no fewer than five or six applications during the year and even then have not in every case paid their dues. This necessitates a considerable expenditure which might well be avoided.

The following officers retire and are not eligible to the same office during the ensuing year:—The President: Mr. Myles B. Foster; four Vice-Presidents: Sir Benjamin Baker, Mr. G. E. Bambridge, Dr. H. W. Richards, and Mr. Henry J. Wood; four Members of the Committee: Mr. Maengwyn Davies, Mr. Stanley Hawley, Mr. Owen H. Mead, and Mr. F. B. Ranallow. The Hon. Treasurer, Secretary, and Hon. Auditors also retire but are re-eligible.

The Report was adopted on the motion of Mr. W. J. Kipps, seconded by Mr. H. R. Rose.

The Secretary presented the Balance Sheet on behalf of the Hon. Treasurer who was prevented from being present.

BALANCE SHEET, 1905-1906.

	£ s. d.	£ s. d.
To Balance from last Account	17 5 10	
,, Entrance Fee (1) ...	1 1 0	
,, Subscriptions:—		
(Members) £ s.		
/03-04 1 at 10/- 10/6	10/6	
/04-05 2 " 21/- 2 2/-	2 2/-	
" 1 " 10/6 10/6	10/6	
/05-06 137 " 21/0 144 18/-	18/-	
" 31 " 10/6 16 5/6	16 5/6	
/06-07 3 " 21/- 3 3/-	3 3/-	
" 1 " 10/6 10/6	10/6	
(Associates) ——————	168 0 0	
/03-04 1 at 5/- 5/-	5/-	
/04-05 3 " 5/- 15/-	15/-	
/05-06 125 " 5/- 31 5/-	31 5/-	
" 18 " 7/6 6 15/-	6 15/-	
/06-07 2 " 7/6 15/-	15/-	
	39 15 0	
,, Receipts for Dinner	22 15 0	
,, Receipts for		
Ladies' Nights, etc.	14 15 6	
,, Dividends on £500 Stock	15 8 10	
	£279 1 2	
	£279 1 2	

We have this day examined the above Accounts and Balance Sheet with the Vouchers appertaining thereto, and find the same to be correct, the balance carried forward being £10 14s. 2d.

ARTHUR J. GREENISH.
HERBERT LAKE.

Hon. Auditors.

Oct. 25th, 1906.

Some discussion arose on the question of outstanding subscriptions and eventually a recommendation to the committee to deal drastically with those who were more than one year in arrears was passed unanimously. The Balance Sheet was then passed on the motion of Mr. H. R. Evers, seconded by Mr. G. E. Bambridge.

The election of officers for the ensuing year resulted as follows:—

President, Mr. Oscar Beringer. *Vice-Presidents*, Messrs. Myles B. Foster, F. W. Renaut, A. Schloesser, and W. Henry Thomas. *Committee*, Messrs. Richard Cummings, A. J. Greenish, T. B. Knott, and Arthur Manclark. *Hon. Auditors*, Messrs. Lionel J. Bingham and Henry Stanley. *Hon. Treasurer*, Mr. Charlton T. Speer. *Secretary*, Mr. J. Percy Baker.

Votes and thanks to the retiring President and other officers closed the business and the remainder of the evening was devoted to social enjoyment.

LADIES' NIGHT.

The Ladies' Night on Saturday, December 1st, was attended by 73 members and friends, who were received on their arrival by the new President of the Club, Mr. Oscar Beringer. Mr. Edouard Risler, the eminent French pianist, had very kindly promised to come and to play Beethoven's Sonata in F minor, Op. 57, his performance of which gained so much applause, that he responded by playing the Largo from the same master's Sonata in E flat, Op. 7. Miss Grainger Kerr, accompanied by Miss Aida Blackmore, sang:—

“Traum durch die Dämmerung” ...	Strauss.
“Ein Ton” ...	Cornelius
“Morgen Hymne” ...	Henshel
“A Modern Greek Song” ...	O'Neill
“Evening” ...	Granville Bantock.
“Black Roses” ...	Sibelius

and Mr. J. Campbell McInnes, accompanied by Mr. Graham Peel, sang:—

“Die Ehre Gottes” ...	Beethoven
“Vittoria, Vittoria !” ...	Carissimi
“L'Heureuse Vagabond” ...	Bruneau
“Jenny Nettles” ...	arr. by Graham Peel

Miss Juliet Capron concluded the programme by a performance of Paganini's Violin Concerto in D.

SUPPER.

Owing to the relinquishment of the Rooms at the Portland Hotel it became necessary to find a *locale* for the Suppers. The Committee had no difficulty in arranging for them to be held henceforward at the Restaurant D'Italie in Old Compton Street, W., where indeed they were held before the Club Rooms were taken in 1895. Here on November 17th a company duly assembled, the President being one of the number, and after Supper had been duly honoured a pleasant evening was spent over cigars and a discussion on the Club.

SPECIAL GENERAL MEETING.

The recent changes in the Club rendered it necessary to revise the Rules. Accordingly on January 19th a Special General

Meeting was held at the Royal Academy of Music, Mr. Oscar Beringer in the chair. A Draft of the proposed new Rules was laid before the Meeting and discussed, several amendments being effected. At the close of the discussion, the Chairman proposed and Mr. Threlfall seconded "That the present Rules be rescinded and that the new Rules as amended be passed." This was carried unanimously, and with a vote of thanks to the Chairman, the meeting was resolved into a Social Meeting.

Mems. about Members.

Sir Alexander Mackenzie presided over the dinner given to the veteran critic, Joseph Bennett, at the Trocadero Restaurant on November 6th.

The Wessely Quartet opened their sixth series of concerts on October 31st.

Mr. Edgardo Lèvi is editing a new series of standard songs by old Masters issued by Messrs. Ascherberg, Hopwood & Crew.

It is said that we are to look for a new light opera shortly from the pen of Mr. Edward German.

At the concert last Autumn of the Royal Society of Musicians Sir Alexander Mackenzie's "La Belle Dame Sans Merci" and Mr. Edward German's "Welsh Rhapsody" were performed, each being conducted by the composer.

Dr. W. H. Cummings delivered a lecture on "Ambidexterity in Music" at Messrs. Broadwood's Rooms on November 22nd.

Dr. G. J. Bennett conducted a performance of Berlioz's "Faust" by the Lincoln Musical Society on November 28th. The Lincoln Festival Chorus have presented Dr. Bennett with a handsome silver tankard of Queen Anne design, with a suitable inscription, in recognition of his work in connection with the last Lincoln Festival.

A copy of Mr. John Francis Barnett's "Musical Reminiscences and Impressions" has been accepted by H.M. the King. The pupils of Mr. Barnett give a pianoforte recital at the Guildhall School of Music on December 11th.

Mr. York Bowen gave a pianoforte recital at the Æolian Hall on December 14th, when his programme included a new Sonata in B flat minor by Mr. Carlo Albanesi and a "Romanesque" by Mr. Tobias Matthay.

Signor Paolo Tosti has been created an Honorary Commander of the Royal Victorian Order.

Dr. W. H. Cummings read a paper on "Vocal Culture" at the I.S.M. Conference in January.

Mr. Frederick Moore gave pianoforte recitals at Ealing on October 15th, Woking on October 27th, Harpenden on November 5th, and Æolian Hall on November 12th.

On December 4th Mr. Edward German visited Bath where he conducted a programme composed entirely of his compositions. The concert was on behalf of the Royal United Hospital.

Congratulations to Mr. Sydney Scott on his success in passing Mus.Bac. at Oxford at the last examination.

At St. Mark's Hall, Wimbledon, Mr. W. W. Starmer on November 21st gave a short address and presented the certificates and prizes to those students of the Wimbledon and Streatham Schools of Music who had been successful at the Annual Examinations in July.

Mr. George Aitken gave a pianoforte recital at the Hampstead Conservatoire on December 3rd. The programme included "Six Impressions" for pianoforte and eight songs by Mr. Aitken.

Chamber concerts were given at the Assembly Room, Epsom, on December 7th and January 25th, Mr. Arthur Payne, Mr. J. Edward Hambleton, and Mr. Rowland Briant being among the artists.

Mrs. Halket-Halkett gave a pianoforte recital at the Hampstead Conservatoire on December 18th.

The first private Concert Meeting of the students of the "Tobias Matthay Pianoforte School" took place in the hall of the London Musical Club, Hart Street, W.C., on December 11th. Among the teachers represented, besides Mr. Matthay, were Mr. Claud Pollard, Mr. York Bowen and Mr. Cuthbert Whitemore.

The Stroud Green Choral Association gave a concert on December 17th conducted by Mr. H. J. Timothy. The programme included Dr. Cowen's "John Gilpin."

An Orchestral Service was given at Brixton Church on January 6th, the conductor being Mr. Douglas Redman.

Dr. H. W. Richards opened the new organ at St. Patrick's, Hove, on November 17th.

"Love and Glory," a part song for four voices, by Mr. A. von Ahn Carse, appeared in the December number of the *Musical Times*.

Mr. W. F. Winckworth gave a concert, preceded by a short lecture, at the Royal Pavilion, Brighton, on February 5th, when the programme was devoted to the works of Grieg.

Mrs. Russell Starr, assisted by Miss Eleanor Coward as vocalist, gave a pianoforte recital of Beethoven's works at the Royal Institution, Hull, on January 26th. In connection with the Hull and East Riding College of Music, Mrs. Starr has just commenced a course of study of Chopin's works which she will play in order of publication.

Obituary.

It is with very deep regret that we have to record the death of Mr. Thomas Threlfall, Chairman of the Committee of Management of the Royal Academy of Music, and Chairman of the Associated Board of the R.A.M. and R.C.M., which occurred early on the 3rd February at his residence, 19, Hyde Park Terrace, W., after a short illness due to a chill contracted travelling to Liverpool. He was the eldest son of the late Mr. John M. Threlfall, and was born in Liverpool on December 31st, 1842. He was educated at Clapham Grammar School and at Trinity College, Cambridge, where he graduated in 1865. Called to the bar at the Inner Temple in 1868, he joined the Northern Circuit, but ceased to go on circuit in 1873. He married, in 1872, a daughter of the late Mr. James Tennant Caird, engineer and shipbuilder, of Greenock. At the General Election of 1885 he sought Parliamentary honours in the Liberal interest, but did not succeed in winning the

Horncastle Division of Lincolnshire from the sitting member, the late Mr. Edward Stanhope.

In 1886 he was elected a member of the Committee of Management of the Royal Academy of Music, two years later becoming its chairman, and subsequently was elected chairman of the Associated Board in succession to the late Lord Charles Bruce. In both these positions he threw himself into his work with rare zeal, uniting with it a keen intellect and a fine geniality that made him both respected and loved. What he has been to the R.A.M. is best read in the eloquent words of Sir Alexander Mackenzie on the front page of this Magazine.

Mr. Threlfall will be missed by a very large circle of friends, and by none more than at the Royal Academy of Music, to the best interests of which he had devoted the last twenty years of his life. His splendid business capacity, his *bonhomie* and tact, and his unostentatious munificence were ever at the service of music and musicians.

He had been a member of the Club from its foundation, taking a very keen interest in it, and had been more than once elected a Vice-President, besides being appointed one of the Trustees. We understand that the last occasion on which he was in the Academy was at the Club Meeting on January 19th, when he bore a prominent part in the business of the evening with all his usual acumen. None of those present could have thought that they would never see him again.

Mr. Threlfall's funeral took place on the Thursday following his death, at Wendover. The first part of the service was conducted at St. Peter's, Vere Street, at 11:30, when the music, accompanied by Mr. Toop the organist, included Psalm xc., Hymns "Lead, kindly Light," and "O God, our help," and the Nunc Dimittis. Dr. H. W. Richards, organist of Christ Church, Lancaster Gate, played before the service "O rest in the Lord" and "But the Lord is mindful," and after the service Sir A. C. Mackenzie's Funeral March from "Coriolanus." Dr. Richards also played at the service at Wendover, where the hymns were "Now the labourer's task is o'er" and "Peace, perfect peace."

Organ Recitals.

Mr. H. L. Balfour at Birmingham Parish Church, Dec. 6th.

Dr. G. J. Bennett at Gainsborough Parish Church, Oct. 24th.

Mr. Frederick Gostelow at the Wesleyan Church, Bushey, Oct. 24th; at St. Barnabas, Kentish Town, Nov. 10th; Luton Parish Church, Nov. 12th; St. Paul's, Luton, Nov. 26th; Luton Hoo, Nov. 25th; Congregational Church, Streatham Hill, Dec. 5th.

Mr. Leonard Hart at Queen's Park Congregational Church, July 29th; St. Lawrence, Jewry, Nov. 6th.

Mr. Sydney H. Lovett at St. Katharine Cree, Oct. 24th; Christ Church, Newgate Street, E.C., Dec. 19th.

Dr. H. W. Richards at Christ Church, Lancaster Gate, Nov. 3rd and 10th.

Mr. W. W. Starmer at St. Michael and All Angels, Withyam, Nov. 11th; Christ Church, South Banbury, Nov. 14th; St. Mary's, East Grinstead, Dec. 1st.

Mr. H. J. Timothy at Holy Trinity, Stroud Green.

The New Rules.

On page 21 will be found the new Rules as passed by the Special General Meeting on January 19th. Apart from the deletion of former Rules which specifically related to the Rooms now given up, and the general co-ordination of the remainder, the chief alterations are:—

1. The abolition of the Entrance Fee.
2. The inclusion of the President as a Member of the Committee.
3. The deletion of the limitation of Hon. Members to the number of twelve.
4. The alteration of the commencement of the Club year from 1st November to 1st January.

It was felt that the Entrance Fee interposed an obstacle in the way of obtaining new members, and in view of the fact that the Club already had a Reserve Fund of £500 invested, the original reason for it was no longer valid.

That the President should be on the Committee removed an anomaly that the official head of the Club had no voice in its management.

The limitation of Hon. Members was considered to be unnecessary in view of other safeguards against possible abuse provided by the Rule.

The alteration of the Club year had been for some time pressed upon the attention of the Committee as being more convenient for financial and other reasons. Subscriptions for 1906-7 will avail up to 31st December, 1907.

Our Alma Mater.

The Chamber Concert was held in Queen's Hall on the 19th November. The first item was an Andante and Allegro for strings (MS.), by Miss Margaret Bennett. The work was performed by the Ensemble Class, Mr. F. Corder conducting. Mr. B. J. Dale was represented by a set of Variations from his Pianoforte Sonata in D minor, for which he was awarded Mr. Mark Hambourg's prize of twenty guineas, offered in 1905. Miss Myra Hess undertook the performance of these Variations. Miss Myra Hess also took part with Mr. Walton O'Donnell in his Concertante Variations for pianoforte and 'cello. York Bowen's "Miniature Suite" for the pianoforte was played by Master Frank Hutchens. Miss Jessie Bowater, and Messrs. T. Morgan, E. Fawcett, C. Winterbottom, H. Stutely, J. H. Alexander, and Oskar H. Borsdorf gave three movements from Beethoven's Septet in E flat (Op. 20). Miss Marie Isabella Wadia sang three songs, "When Passion's trance," "To the Queen of my heart," and "I arise from dreams of thee," composed by a student, Mr. Ambrose Coviello, who accompanied them on the piano. Miss Caroline Hatchard sang Liszt's "Wo weilt er" and "Comment, disait-il"; Mr. David Evans sang Gounod's "Dio possente"; Miss Nettie Franklin, Miss Edith Kirk, and Mr. Thomas Gibbs rendered Curschmann's Trio, "Ti prego, o Madre pia," and Miss Elsie W. Owen, a violinist, played a "Rapsodia Piedmontese," by Singaglia.

On December 12th, performances of the Spinning Scene, from the second act of Wagner's "Flying Dutchman," and the third and fourth acts from Verdi's "Falstaff," were given by the Operatic Class, under the direction of Mr. Edgardo Lèvi. Miss Josephine Ottlee played *Senta*, and Miss Dorothy Webb *Mary*. Miss Mary Burgess supplied the pianoforte accompaniments, and Mr. Benjamin Dale officiated at the organ. In Verdi's "Falstaff," the part of *Mistress Ford* was undertaken by Miss Mary Fielding, that of *Mistress Page* by Miss Dorothy Webb; "sweet" *Anne Page* found an exponent in Miss Aileen Hodgson; Mr. John Bardsley played *Fenton*, and Mr. David Evans impersonated *Falstaff*. Mr. Edgardo Lèvi conducted.

The Dramatic Class selected Sheridan's "School for Scandal" for performance on December 13th. Miss Elsie Williams acted *Lady Teazle*, and Mr. Emile d'Oisley was *Charles Surface*. Mr. R. Jones was *Sir Benjamin Backbite*, and Mr. J. M. Duncan was *Moses*. Mr. Cecil Pearson took the part of *Sir Oliver Surface*, and Mr. Campbell Cargill played *Sir Peter*. Mr. Patrick Curwen was *Joseph Surface*, and Mr. H. Sanders was *Crabtree* and *Rowley*. Miss Ruth Parrott played *Lady Sneerwell*, and Miss Esther Telling gave a portrayal of *Mrs. Candour*. Mr. J. M. Nightingale rendered "Here's to the maiden of bashful fifteen," which was sung to an unaccompanied *bouche fermée* trio. Towards the end of the play a presentation was made to Miss Rosina Filippi by the students, on the occasion of her relinquishing her work with the Dramatic Class, Mr. Cecil Pearson making the presentation.

The Orchestral Concert took place in Queen's Hall on December 14th, when Sir Alexander Mackenzie, as usual, conducted. Among the new compositions brought forward was a Symphonic Scherzo in G, by Mr. Montague F. Phillips, and Mr. Hubert Bath presented two MS. "Songs of Love and War"; the first, entitled "Longing," is a setting of verses by Matthew Arnold; the other is called the "Viking's War Song." Mr. David Evans was the interpretant. Miss Grace Hazlehurst sang "Fair Spring is returning," from Saint-Saëns' "Samson and Delilah," and Miss Aileen Hodgson the Air "Ah! fors è lui," from "La Traviata"; Miss Juliet Capron played Paganini's Concerto in D, and Mr. John Mundy rendered Boëllmann's "Variations Symphoniques" for violoncello. The pianists were—Miss Dorothy Grinstead, who played Sir A. Mackenzie's "Scottish" Concerto; and Mr. Sydney Rosenbloom.

Academy Letter.

A severe loss has befallen the Academy in the lamented death of Mr. Thomas Threlfall, Director and Chairman of the Committee of Management. The latter position he had held for nearly twenty years, and his valuable assistance and genial presence will be sorely missed by all his colleagues on the governing bodies, for he had invariably bestowed the greatest care on all matters affecting the Academy. One of his last acts was to fulfil an official duty connected with the institution.

The Funeral, which was preceded by a Memorial Service at St. Peter's, Vere Street, took place at Wendover on Thursday, Feb.

7th, and was attended by numerous relatives and friends of the deceased. The R.A.M. was closed throughout the day.

In the death of Mr. Charles Oldham, F.R.C.S., the Academy has lost another very staunch friend, and one who, as a director, had served the institution loyally for some years.

The Principal delivered two lectures at the Royal Institution on January 19th and 26th, the subject being "The latest Phases of Music."

Mr. Richard Temple has been appointed a Professor of Elocution and Director of the Dramatic Class in place of Miss Rosina Filippi who has resigned. Miss Mary T. Wilson and Mr. Spencer Dyke have also been elected professors--the former for Singing and the latter for Violin.

Lectures by Mr. Oscar Beringer on "Fifty years' experience in Pianoforte Playing and Teaching" were given on February 6th and 13th. Both were well attended and greatly appreciated.

At the Directors' Meeting held on November 29th, the following elections took place:—*Fellows*, Walter Fitton and John E. West. *Associates*, F. Margaret Bennett, Daisy Hansell, Isabel F. Harvey, E. Gladys Law, Irene Scharrer, Susan Spain-Dunk, Mary T. Wilson, Thomas M. Baker, James T. Lockyer, Ernest Read, Marcus A. Thompson, Percy Wilson and Rowsby Woof.

The Chamber and Orchestral Concerts took place at Queen's Hall on November 19th and December 14th respectively. At the former students' compositions by B. Walton O'Donnell and Ambrose Coviello were produced, and on the latter occasion the programme included a Symphonic Scherzo in G by Montague F. Phillips (Macfarren Scholar), and Two Songs of Love and War by Hubert C. Bath (Goring Thomas Scholar).

A performance of Verdi's "Falstaff," Act III., Scenes 1 and 2, and the Spinning Scene from Act II. of Wagner's "Flying Dutchman" was given by the members of the Operatic Class, under the direction of Mr. Edgardo Lèvi, on December 12th. The Staging and Dances were arranged by Mr. B. Soutten.

Sheridan's "School for Scandal" was given on December 13th, by the Dramatic Class, under Miss Rosina Filippi's direction.

The R.A.M. Club Prize was competed for on November 29th. On this occasion it was open to Organ Students, the successful candidate being Montague F. Phillips. Messrs. G. F. Huntley, Charlton T. Speer, and F. A. W. Docker were the Adjudicators.

The Associated Board of the R.A.M. and R.C.M. have elected Dorothy Bramley (Pianoforte), Florence E. Rolfe (Organ), and Victor Harris (Violin), as their Exhibitioners.

Competitions for the following have taken place and resulted as under:—

Potter Exhibition, Christian Carpenter. Westmorland Scholarship, F. Percival Driver. Broughton Parker Scholarships, Evan Williams (Violin) and Harry W. Lodge (Violoncello). George Mence Smith Scholar, Frances E. Yeadley. Hine Prize, Olive M. Turner. Sainton-Dolby Prize, Edith Kirk. Bonamy Dobree Prize, Edith J. Evans. Rutson Memorial Prizes, Ida Kahn and Hubert Baker.

The Goring Thomas Scholarship (for Composers) falls vacant at Easter. Further particulars may be had of Mr. F. W. Renaut.

W.H.

New Music.

- Briant, Rowland*, "Benedicite, omnia opera" (Weston & Co., Epsom.)
Cärse, A. von Ahn, "Love and Glory", Part Song (Novello & Co. Ltd.)
Farjeon, Harry, "Two old-fashioned pieces" for pianoforte
 "The Four Winds," op. 18, for pianoforte
 "La Belle Dame sans Merci," op. 17, N°. 1, Music Recitation
 (all Augener & Co. Ltd.)
 "The Enigma," Song
 "O Faded Flower," Song (both Chappell & Co. Ltd.)
Gyde, Margaret, "Norwegian Suite" for violin and pianoforte
 (Augener, Ltd.)
Moore, Frederick, "Danse Rustique" for pianoforte
 (Joseph Williams, Ltd.)
Steggall, Reginald, "Romance" for pianoforte (Vincent Music Co.)
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Officers, Members, and Associates of the R.A.M. Club.

President.

Oscar Beringer, Esq.

Vice-Presidents.

- | | |
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| German, Edward, Esq. | Foster, Myles B. Esq. |
| Parker, W. Frye, Esq. | Renaut, F. W. Esq. |
| Bennett, Dr. G. J. | Schlöesser, A. Esq. |
| Gibson, Alfred, Esq. | Thomas, W. Henry, Esq. |

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- | | |
|---------------------------------|--|
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| O'Leary, Arthur, Esq. | Cummings, Rd. Esq. (1906-9) |
| Shakespeare, Wm. Esq. (1904-7) | Greenish, Dr. A. J. " |
| Hart, Leonard, Esq. (1906-7) | Knott, T. B. Esq. " |
| Arnold, Frank, Esq. (1905-1908) | Manclark, A. Esq. " |
| Mackway, Walter, Esq. " | Speer, C. T. Esq. (<i>Hon. Treas.</i>) |
| Webbe, Septimus, Esq. " | Baker, J. Percy, Esq. (<i>Sec.</i>) |

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Those with an asterisk to their names are Original Members.
 Those with a dagger to their names are Country Members.

- | | |
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Lovett, Sydney H. Esq.

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*Randegger, Alberto, Esq.
Reddie, Charles F. Esq.
*Redman, Douglas, Esq.

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Richardson, W. Esq.
*Rose, Henry R. Esq.
Rube, C. E. Esq.
Ryle, George, Esq.

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†Schloesser, Adolph, Esq.
Schonberger, Benno, Esq.
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Soutten, B. Esq.
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Steggall, Reginald, Esq.

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†Winter, Leonard G. Esq.
Winterbottom, C. Esq.
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Wood, Henry J. Esq.

Ziminermann, Louis, Esq.

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Andrews, Mrs.
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Ashwell, Miss Lena
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Baker, Mrs. Clode
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(Miss M. Godfrey)
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Cleaver, Mrs. (Miss Kate Condy)
Cobb, Miss Madeline
Colyer, Miss H. Jenkins
Colyer, Miss Mabel
(Mrs. Ivan Maltby)
Conigrave, Miss Edith A.
Cook, Miss Fanny L.
Cooper, Miss Elise
Coward, Miss Eleanor
Craig, Miss N. Kirk
Crawley, Miss Alice
Crisp, Miss Gertrude
Cummings, Mrs. Richard

Davies, Miss Jessie
Davies, Mrs. Mary
Davies, Miss Mary
Dawson, Miss May
Daymond, Miss Annie

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De Ward, Miss Octavia E.
Dunham, Miss Edith
Dutton, Miss B. M.
Ekless, Miss
Eyers, Mrs. H. R.
Eyre, Mrs. Bucknall
Flack, Mrs. (Miss Alice Scott)
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Ford, Miss Margaret
Forty, Miss Grace
Fusselle, Miss Kate
Gardener, Miss Winifred
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Goodchild, Miss Lillie
Grant, Miss Bessie
Grant, Miss Louisa H.
Gray, Miss M. Muriel
Green, Madame Evelyn
Griffiths, Mrs.
(Miss Llewela Davies)
Griffiths, Miss Noël Neville
Gyde, Miss Margaret
(Mrs. Leedham Crowe)

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Hands, Madame Edith
Hann, Miss Marianne
Hansell, Miss Daisy N.
Hare, Miss Amy
Head, Mrs. (Miss Kate Cove)
Hedges, Mrs.
Hewitt, Miss Graily
Hill, Mrs.
(Miss Rose Phillips)
Hill, Miss Carmen
Hirst, Miss Annie M.
Hoare, Miss Margaret
Horan, Miss Lucy W.
Horne, Miss Elsie
Humphreys, Miss Claudia

Igglesden, Miss Kate
Jarrett, Miss Lily
Jay, Miss Marian
Jones, Miss Hannah
Jones, Miss Myfanwy

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 Latta, Mrs.
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 McKisack, Miss
 McKrill, Miss Kate
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 Regan, Mrs. C. J.
 Richards, Mrs.
 (Miss Frances G. Ison)
 Richardson, Miss Winifred
 Robinson, Miss Winifred
 Rose, Mrs. H. R.
 (Miss Clara Samuell)
 Rowlands, Mrs.
 (Miss Mary Thomas)

150 Associates.

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 Severn, Miss Marion
 Sheppard, Miss Amy
 Sherrard, Miss Blanche
 Smith, Miss Frances
 Smith, Miss Grace M.
 Speer, Mrs. Charlton
 Stanley-Lucas, Miss Beatrice
 Stanyon, Miss Annie
 Starr, Mrs. Russell
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 Stelfox, Miss
 Stow, Miss Edith
 Summers, Miss Florence
 Sutton, Miss Margaret
 Tallant, Miss May
 Taylor, Miss Mary
 Tiltman, Mrs.
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 Williams, Miss Greta
 Williams, Miss Kathleen
 Williams, Miss Kelyn
 Willoughby, Miss Flora L.
 Wilson, Mrs. Basil
 (Miss Nina Maynard)
 Wilson, Miss Hilda
 (Mrs. Ashley R. Hart)
 Wilson, Miss Maude
 Wintle, Miss Florence M.
 Wood, Miss Ethel
 Woollatt, Miss Ethel
 Zimmermann, Miss Agnes

Rules of the R.A.M. Club.

- I.—The name of the Club shall be "The R.A.M. Club."
- II.—The primary object of the Club is the maintenance of a friendly intercourse amongst those who are Past Students of the Royal Academy of Music.
- III.—(a) Past Male Students, (b) the President, (c) Vice Presidents, (d) Directors, (e) Members of the Committee of Management, (f) Hon. Officers, (g) Professors, (h) Hon. Fellows, (i) Licentiates, (k) Hon. Local Representatives, and (l) the Secretary, of the Royal Academy of Music shall be eligible as Members of the Club.
- IV.—Past Lady Students, and ladies coming under any of the designations indicated in the preceding Rule under headings (g), (h), (i) or (k), and the Lady Superintendent of the Royal Academy of Music shall be eligible as Associates of the Club.
- V.—Any Member or Associate shall be entitled to continue connexion with the Club, notwithstanding the relinquishment, subsequent to election, of any position which constituted eligibility.
- VI.—Members shall be Town Members, Country Members, and Honorary Members. Town Members shall be those residing within a radius of fifteen miles from Charing Cross; Country Members shall be those residing beyond that distance. For Hon. Members see Rule xxii.
- VII.—The Annual Subscription shall be for Town Members One Guinea; for Country Members Half-a-Guinea; and for Associates Seven-shillings-and-sixpence. There is no Entrance Fee.
- VIII.—Subscriptions shall be due in advance on 1st January in each year. Any Member or Associate failing to pay the amount by the 31st March following, may be struck off the books of the Club at the discretion of the Committee, but such Member or Associate shall still be liable for the subscription for the current year.
- IX.—Members or Associates wishing to retire from the Club must give notice of their intention, in writing, to the Secretary, on or before 31st December, otherwise they shall be held liable for their Subscription for the ensuing year.
- X.—The Officers of the Club shall consist of a President, not more than twelve Vice-Presidents, a Committee, the ordinary members of which must be Past Male Students, an Hon. Treasurer, a Secretary, and two Hon. Auditors.
- XI.—The General Management of the Club shall be vested in a Committee consisting of the following officers: the Hon. Treasurer, the Secretary, and twelve ordinary

Election of Officers.

Members. These shall be elected as provided by Rule xii., and for all purposes except those named in Rule xxv. five shall form a quorum. The President of the year shall be *ex officio* a member of the Committee.

XII.—All Officers shall be elected at the Annual General Meeting, and shall assume office on 1st January next following their election.

The President, the four senior Vice-Presidents, and the four senior Members of the Committee shall retire in each year, and shall not be eligible to the same office during the ensuing year. The Hon. Treasurer, the Secretary, and the Hon. Auditors shall retire annually, but shall be re-eligible.

XIII.—Any nomination to the vacant offices must be sent in writing to the Secretary, seven clear days before the date of the Annual General Meeting.

XIV.—Any vacancy that may occur before the Annual General Meeting, in any office mentioned in Rule x., may be filled up by the Committee, but the Officer so appointed shall not hold such office for a longer period than the remainder of the vacated term.

XV.—In the event of any Ordinary Member of the Committee failing to attend four consecutive Committee Meetings, the Committee shall have power to declare his place vacant and to fill it up in accordance with Rule xiv.

XVI.—The Annual General Meeting of Members of the Club shall be held before the close of the financial year on such a day as the Committee shall from time to time appoint, in order to receive the Report of the Committee, to pass the Balance Sheet, to elect the Officers for the ensuing year, and to transact any other necessary business. Twenty Members shall form a quorum at any General Meeting.

XVII.—The Committee shall have power to summon at any time an Extraordinary General Meeting, and shall be bound to do so within one month after the receipt of a requisition, addressed to the Secretary, and signed by at least twenty Members, provided that such requisition clearly states the object for which the Meeting is to be called.

XVIII.—Notices of General Meetings shall be issued fourteen days previous to the dates thereof, and shall be sent to all members of the Club, the business to be transacted being therein stated.

XIX.—The name of any Candidate for Membership or Associateship must be written on a Nomination Form (to be obtained of the Secretary), together with the signatures of the proposer and seconder.

The proposer and seconder shall furnish to the Committee, in writing, before the day of election, such information as the Committee may deem requisite.

Nomination.

Casual Vacancies.

Member of Committee failing to attend.

Annual General Meeting.

Extraordinary General Meeting.

Notices.

Candidates.

Election.

XX.—The election of Ordinary Members and Associates shall be by ballot by the Committee, and be decided by a majority of votes. The Chairman of the Meeting shall not exercise his casting vote for this purpose.

A rejected Candidate shall not be re-eligible for six months.

New Members and Associates.

XXI.—On the election of a Candidate, notice shall be sent to him or her, together with a copy of the rules, and a request to pay the Subscription to the Hon. Treasurer of the Club.

Should the same not be paid within three months from the date of election, it shall be at the discretion of the Committee to cancel the election.

In the case of Members or Associates elected on and after the 1st of October, their subscription shall cover the year beginning on 1st January next following.

No one, other than an Honorary Member, will be admitted to any of the privileges of the Club until the Subscription has been paid.

Honorary Members.

XXII.—The Committee shall have power to nominate any distinguished musician as an Honorary Member of the Club.

The election of these shall only take place upon the affirmative vote of at least three-fourths of the Members present at a General Meeting.

Addresses.

XXIII.—Members and Associates shall furnish their addresses or those of their bankers or agents to the Secretary, and notices sent to such addresses shall be considered as duly delivered.

Bye-laws, &c.

XXIV.—The Committee shall have power to pass bye-laws for the conduct of their business, and to appoint Sub-Committees from among their own body to deal with particular and specific business.

Power of Expulsion.

XXV.—The Committee shall have power to summon before them, at fourteen days' notice, any Member or Associate whose conduct may appear to render him or her unfit to remain in the Club.

Should the person so summoned fail to appear or to give a satisfactory explanation to the Committee, his or her name shall be removed from the list on the affirmative votes of two-thirds of those present. For this purpose a quorum of nine shall be necessary.

Meetings.

XXVI.—There shall be two or more Social Meetings during the year, open to Members only. There shall also be two or more Ladies' Nights open to both Members and Associates. Guests may be introduced at any of these Meetings upon such conditions as the Committee may from time to time determine.

Other Meetings may be arranged by the Committee under such conditions as in their opinion shall best serve the interests of the Club.

Annual Dinner. XXVII.—There shall be an Annual Dinner to be held in July, and each Member or Associate shall be entitled to introduce two guests.

The price of a Dinner ticket shall not exceed 5/- (exclusive of wine).

Club Magazine. XXVIII.—There shall be a Club Magazine, produced under the direction of the Committee, which shall be sent to all Members and Associates.

Privileges of Associates. XXIX.—The privileges of Associates shall be to attend all Ladies' Nights fixed by the Committee, and the Annual Dinner, on the same terms and conditions as Members, and to receive the Club Magazine. Associates however shall not be entitled to vote at General Meetings.

Alteration of Rules. XXX.—These Rules shall not be altered or rescinded except at an Extraordinary General Meeting.

Financial.

1. Subscriptions for the year 1906-7 are now due and should be forwarded to the Secretary, as early as possible. Cheques and Postal Orders should be made payable to the R.A.M. Club and crossed "L. and P. Bank, Sutton."

2. The Bankers of the Club are "The London and Provincial Bank," Sutton, Surrey.

3. If Members so desire they can instruct their own Bankers to pay their Subscriptions when due direct to the Club account.

Future Fixtures.

Supper, Saturday, 16th February, 1907, at 8 p.m.

SOCIAL MEETING (Ladies' Night), Saturday, 16th March, 1907, at 8 p.m.

SOCIAL MEETING (Ladies' Night), Saturday, 8th June, 1907, at 8 p.m.

ANNUAL DINNER, Wednesday, 17th July, 1907, at 7.30 p.m.

The above Meetings are liable to alteration, but ample notice will be given. The Social Meetings are held at the Royal Academy of Music.

Notices.

1.—"The R.A.M. Club Magazine" is published three times a year, about October, January and May, and is sent gratis to all members and associates on the roll. No copies are sold.

2.—Members are asked to kindly forward to the Editor any brief notices relative to themselves for record in the Magazine.

3.—New Publications by members are chronicled but not reviewed.

4.—All notices, &c., relative to the Magazine should be sent to the Secretary, Mr. J. Percy Baker, Wilton House, Longley Road, Tooting Graveney, S.W.

By order of the Committee.